No. 43. JAN.-FEB. 1902 Vol. VIII.

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F. L. KEATES

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N. B.—The fact that this Overture is by the clever composer of the famous Luella Waltz, Silent Love Waltzes, Koonville Koonlets, etc., is a satisfactory guarantee that it is a superior work. Brilliant and very melodious, but not at all difficult for an overture.

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March and Two-Step.—"Cupids on Parade," by Geo. L. Lansing.

150 Banjo, Mandolin and Guitar players are rehearsing and will perform this piece (and also "Among the Flowers") at a Grand Festival to be given in Boston, January 22.

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Mr. Lansing is the composer of the famous Darkies' Dream, Darkies' Patrol, etc. We consider this march his best since the two mentioned were published.

CAPRICE.—"Among the Flowers," by Paul Eno.

This is a dainty little affair by the wellknown and popular Philadelphia Club Director and Composer. Prices and combinations same as "Cupids on Parade."

PIECE DESCRIPTIVE.—"Dance of the Skeletons," by Thos. S. Allen.

The popular Orchestra Director and the composer of "Goddess of Night Overture," "Behind the Hounds,,' etc. You can hear and see "all kinds of things" while this piece is being played. Prices and combinations same as "Cupids on Parade.

GAVOTTE.—"The Magician, by Van L. Farrand.

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The Major

No. 43. JAN.-FEB., 1902. Vol. VIII.

RICHARD L. WEAVER,

Philadelphia, Pa.

THE MAJOR

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"EVERY cloud has a silver lining," says the good old optimistic proverb.

A certain "cheap" method of giving class lessons with an instrument "thrown in" is one kind of cloud that has a silver lining.

Some people term this "cloud" the "fake mandolin school." In some instances the stigma is deserved, in other instances (unfortunately few) it is not deserved. In the former, dupes are given a cheap instrument and a "rush" lesson in classes. Little is taught, and less learned, and for this, instalments of 50 cents or $1 per week are paid by the misguided pupils.

This kind of thing is undoubtedly a temporary injury to artistic teaching on time-honored lines. But *only* temporary. The whole business is nothing more nor less than a good fertilizer on the soil wherein painstaking instruction at fair prices will anon flourish more prosperously than before.

I have been asked by a certain prominent teacher and virtuoso in one of our largest cities how we regard the "fake school" in Philadelphia. I have accordingly canvassed the opinions of several teachers, and the unanimous decision is that the kind of school in question will soon be seen in its true light by the people who now foolishly imagine that they are getting a good thing for little money.

The aim of this "school" is not to make players, but to sell as many cheap instruments as possible for nearly double their value, covering up any apparent deficiencies by "throwing in" a certain number of half-hour lessons "free," which lessons are given in classes of ten or more. The instructor goes through a set lesson like a machine. "Every player for himself, and the devil take the hindmost."

How long will this sort of thing last? Not long. The instruments will crack and warp; those who aspired will find that they have not *acquired*, and in due time, the unquenchable desire to learn to play will bring hundreds of sadder but wiser people into the safe haven of the legitimate music studio. And that is the silver lining.

Speaking of "classes," it must not be overlooked that there are two kinds of class-teaching. One kind is commendable, and meets with artistic success. But instruments are not sold on a "scheme," nor music supplied free, while the lessons cover an hour or more.

That is the only lasting method of class-teaching. All else is merely ephemeral, and will sooner or later slither into oblivion, "unwept, unhonored and unsung."

IN the January number of a respected contemporary, Mr. Frank B. Converse has made some unnecessary and uncalled for comments on the banjo and some of its players; unnecessary, because the comments do anything but advance the status of the banjo; uncalled for because the refined "up-to-daters" with whom he may happen not to agree are doing their wonderful best to demonstrate that there is more in the banjo than the limited vision of old-style players can see. However, we think that Mr. Converse wrote with a little party feeling lurking unsuspected between the nibs of his pen, or would he have charged our modern banjo genius with conceit because they play classics without accompaniment? If Mr. C. will do what our geniuses are doing, we will most willingly allow him all the conceit imaginable—or shall we call it, more truthfully, *honest pride?* Yes, that is better.

By error, a very poor grade of paper was used in our last number. It will not occur again.

MAXIMS FOR MUSICIANS.

J. W. McLOUTH,
GRAND RAPIDS, MICH.

THE study of Music is a growth. You cannot abstain from all musical influences and then suddenly empty a whole reservoir of technical exercises upon your fingers, thinking thereby to become a musician as by magic.

Some musicians, like Johnny on his rocking horse, mistake motion for progress.

Deserve success and it will come. Some musicians are always complaining of poor business, or they are not located in a good town, or there are too many teachers in the town, etc. First, Control your moods and you will in time control your environments. Second, Stop, now, and break the chains of your imaginary servitude and slavery; you forged them yourself.

Don't be a slave to the beliefs and opinions of others, for in so doing you lose your own individuality and self-respect, and you become a mere phonograph, repeating what some one else has said. Better to think wrong than not think at all.

Eccentricities may fascinate for the moment, but the charm of a simple melody well executed is imperishable.

The feverish desire of musicians nowadays to obtain marvelous effects, has led them from the true mission of music, tone, color, phrasing, etc , or of striving to imitate the human voice. This noble aim has not been overlooked by violinists, but by players of the plectrum family of instruments. Tone is often set aside and noise substituted. Some mistake such players as virtuosos. There is six months difference between a tone and a noise. Talk is not knowledge, nor noise cannot be classed as music. Noisy and expressionless playing can only be indulged in at the expense of tone, correctness, of intonation, exactitude of rhythm and purity of style.

Music is essentially the language of feeling, or also the language of sound. Melody should therefore preserve its poetic meaning; the finger or the plectrum may interpret and produce the accents and punctuations of the langauge—in fact the instrument should be made to sing—speak.

The most popular songs of the day are those whose literary character is not of the highest order; then why disgrace yourself by singing or playing such trash. Your repertoire is a reflection of your ideals.

Music requires intellect both for its study and appreciation, although some use it as an accompaniment to conversation, believing that to be its highest mission.

It is money that leads, and music, in some people's estimation, is secondary, and, almost, might it be said, money alone. This fact itself is having a very decided effect on many of the musical profession, and also an the morals of what might be the greatest nation in the world.

It was once said, "An amateur is one who gives points, never takes any, generally has money, but never buys a concert ticket!"

RICHARD L. WEAVER.

One of our most popular composers is Mr. Richard L. Weaver. He has the gift of "melody," and a great number of his compositions are permanent favorites all over the country. His "Slippery Quaker" and "Midnight in a Graveyard" have sold in thousands, and there are no doubt many pieces just as pleasing to come from his clever pen.

To the Memory of S. S. Stewart.

Let tribute go where tribute's due;
Give credit for the battles won;
His efforts shone across the world,
Like golden arrows from the sun.

A man of sterling worth was he;
His heart and soul were in his task;
His mind of teeming, fertile thought
Essayed the mysteries to unmask.

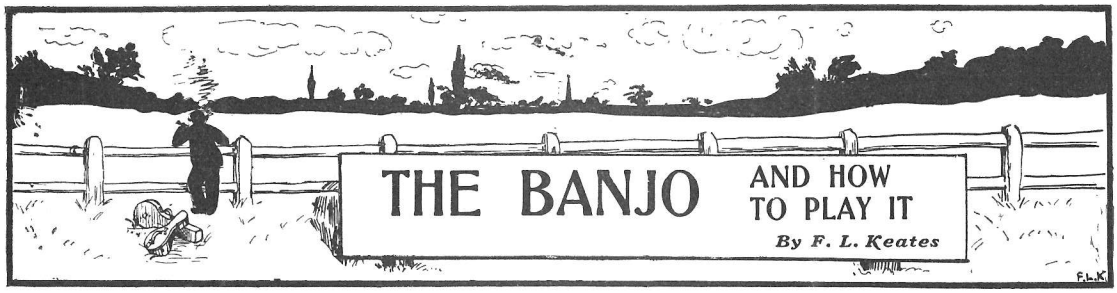
With tool or pen, his cunning hand
Produced results of lasting worth.
His tireless working for the Cause
Are blazoned broadly o'er the earth.

A daring pen and caustic wit,
His targets liked as well as feared him;
But now his soul is up aloft,
His honest words have but endeared him.

His work was good, and rang out true;
He boosted high the banjo's state.
Let all who follow in his path
His earnest efforts emulate.

Lag not behind. Push on ahead.
The banjo's friends must earnest be.
Do well by it, and this is true—
The banjo will do well by thee.

—F. L. KEATES.



I.

IN AN endeavor to acquire the art of banjo playing, three vital points must be taken into consideration at the outset: *Firstly*, the possession of a banjo with a clear, musical tone. *Secondly*, the engaging of a teacher who can be relied upon to teach correct fingering. *Thirdly*, a determination not to be discouraged because some things seem difficult.

There are other points for serious consideration, but the above are fundamental laws governing the first attempts of the would-be Farland. On no account buy a banjo on the strength of your own judgment, and do not set out desiring to buy the finest looking thing for the least possible money. Obtain the services of an experienced player (your prospective teacher would be best) and bear in mind that no one can buy a good musical instrument for a mere song.

Those who purchase a cheap banjo "just to learn on" defeat their object. They never need a good banjo. The cheap banjo brings their enthusiasm to an early grave. And no wonder! The cheap banjo is a soulless thing, and deserves all the sarcasm metered out to it by long-suffering lovers of music.

A new banjo is not at its best until it has been gone over carefully by experienced hands and has been played on every day for a week. Then one begins to hear the full quality of its voice. "But," says the novice, "how shall I tell a good banjo by trying it once in a store?" The answer is that the novice must take chances; but if an *experienced* player is with him, *he* will be able to tell in three minutes what may be expected from a banjo. There is a certain standard of tone and action which a banjo must reach before a player thinks it worthy of consideration. If that standard be reached by a new banjo, it may be taken for granted that it will have improved one hundred per cent. after a week's playing.

Novices are too prone to think that there is not much in the choosing of a banjo. But they are mistaken. The points to be observed are many, and only considerable experience will reveal to one the more subtle attributes of an instrument.

One of the most important points of a banjo is the skin. On this being of the best quality and the right thickness largely depends the tone of the instrument.

The skin, or "head," as it is often termed, must be pulled down very tight, so that the bridge has a perfectly hard surface to stand on. If the skin is not stretched thus, the tone will not be satisfactory. Tighten the skin by degrees—a little each day—until tight enough. A poor skin will sometimes split. If this happens cut the skin out at once with a knife, otherwise there will be an uneven strain on the rim which may pull it out of shape. A choice skin will stand almost any strain and remain good for a long time. It is advisable, however, not to wait longer than eighteen months before putting on a new skin. Concert players generally renew their banjo skins every year.

There is no commendable remedy for soiled skins. Attempts to clean them generally end in making them worse. A good preventive, however, is clean hands and a banjo kept perfectly free from dust. Keep your banjo in a stiff canvas or leather case. After playing, *do not* lower the bridge or slacken the tension of the strings. You need to lower the bridge only when you take the instrument on a journey where it may meet with a few jolts.

As regards size of banjo, the most popular and useful is 10½ inch rim and 19 inch fingerboard, which the writer recommends to ladies as well as gentlemen.

Next article, "Strings and Bridges, etc."

THE

MAJOR

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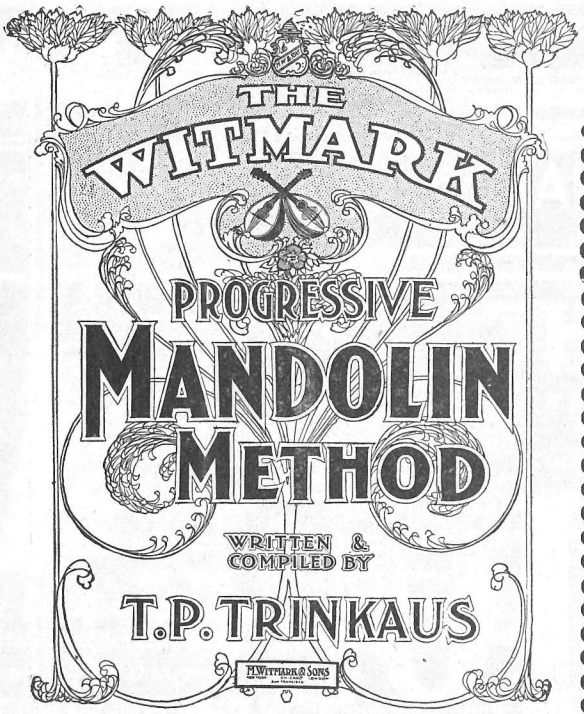
Supplement

Philadelphia
Pa.



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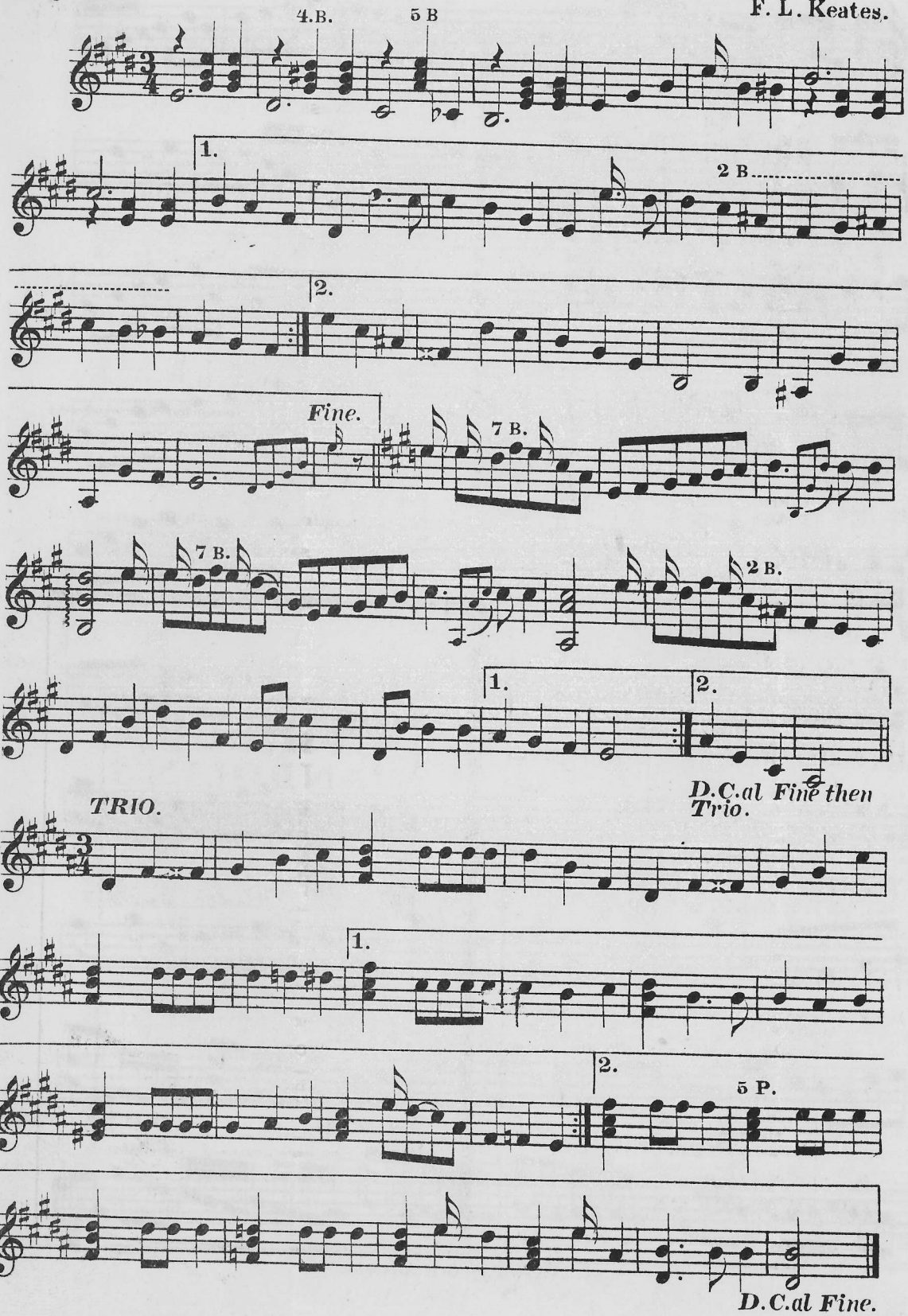

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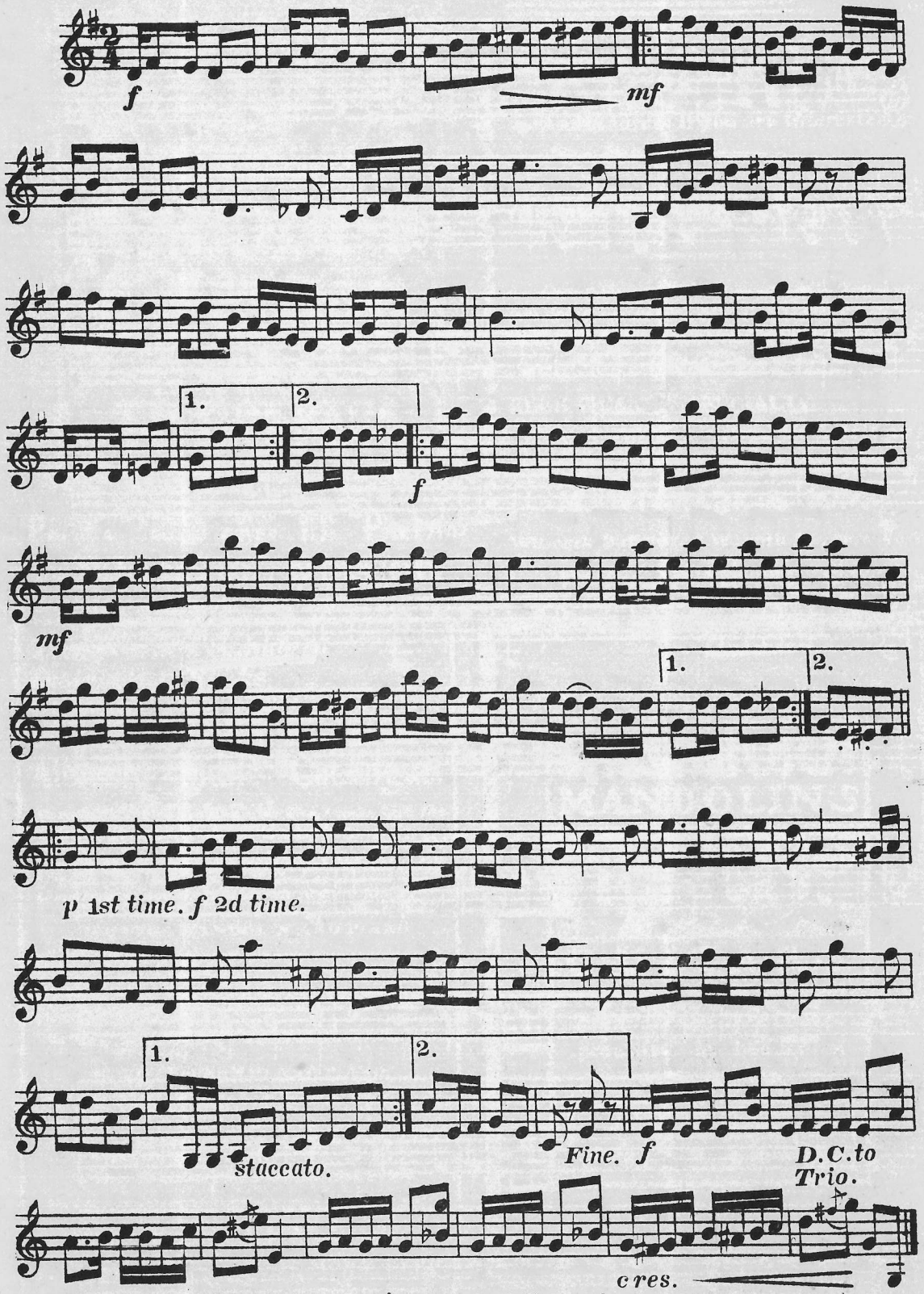

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Guitar.

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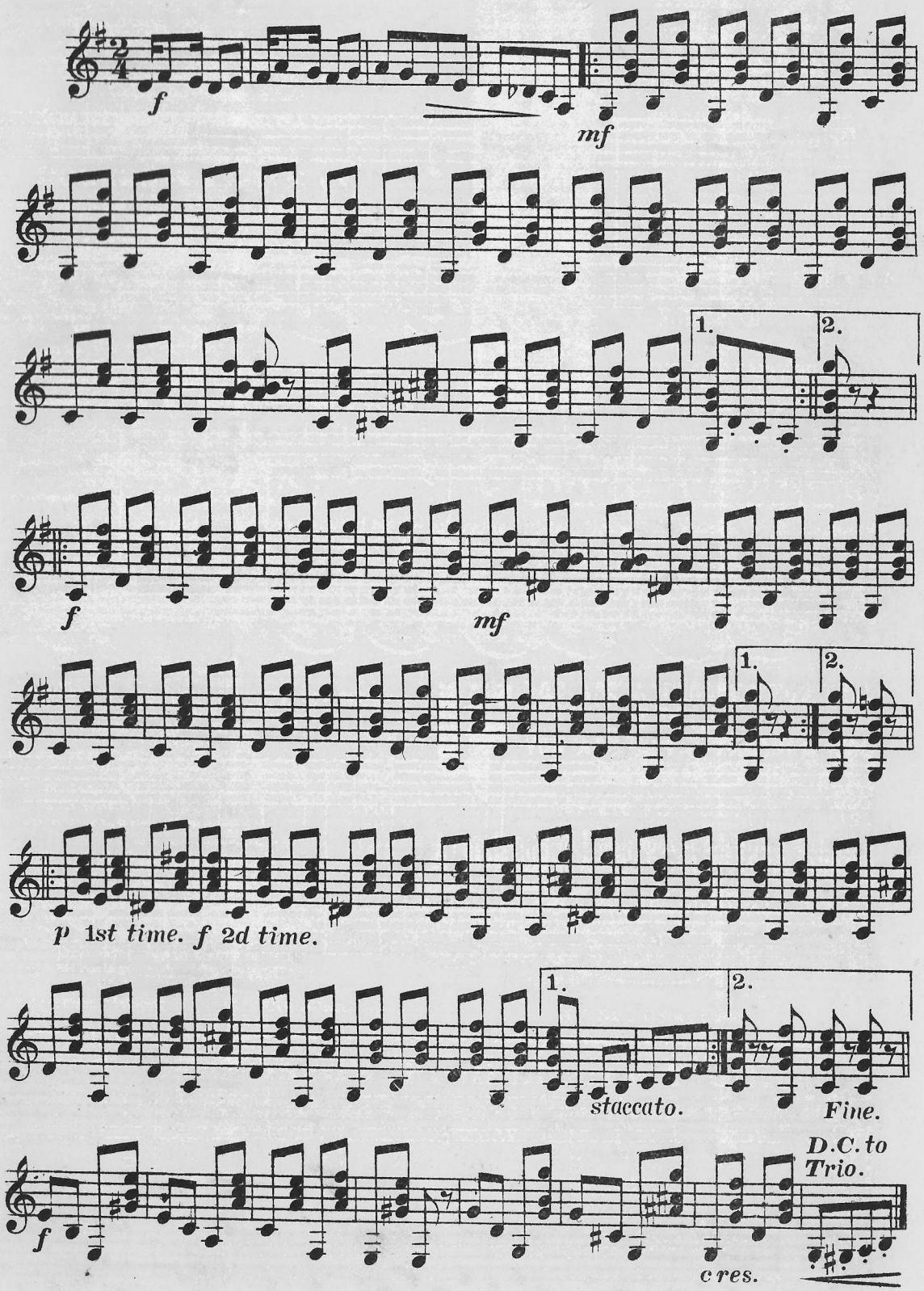
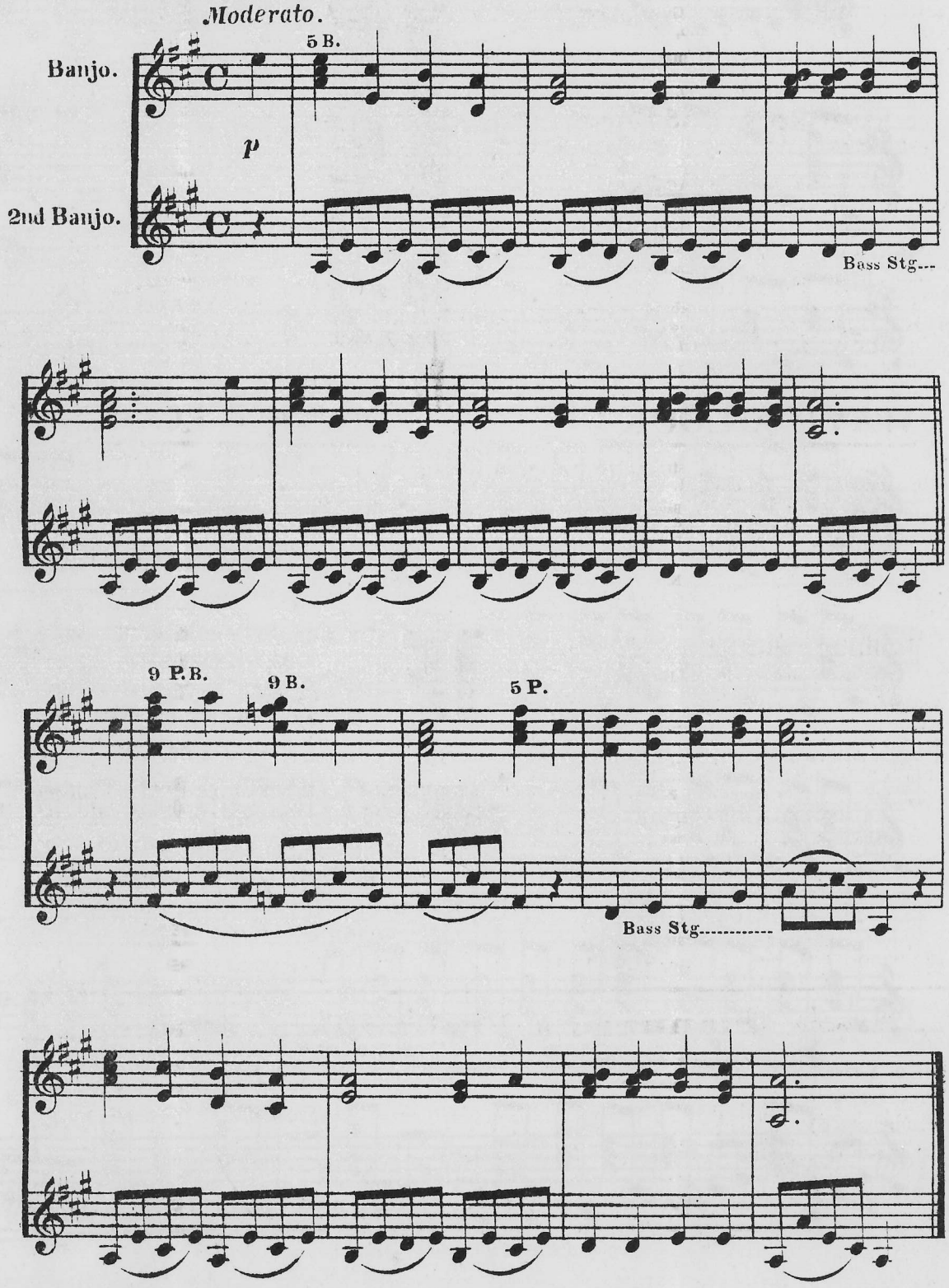


TEMA, BY BEETHOVEN.

Arr. by F. L. K.



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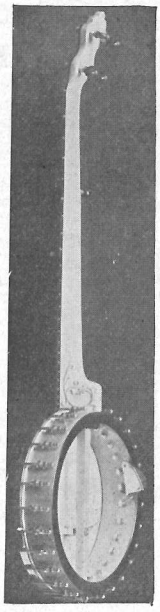

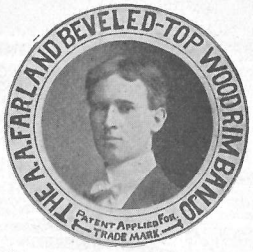

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"Grace Notes"

I HOPE that everyone who received a copy of the last MAJOR was duly impressed with the splendid quality of the paper used.

Messrs. Albrecht and Keates were paralyzed for ten minutes when they saw what they were up against. Then they went raving mad, almost.

Thos. J. Armstrong rushed in to see what was the matter, and they threw armfuls of MAJORS at him. Fred. Stuber came up then, and shouted through the letter-hole in the door, "Say, fellows, quit, and let's go have one on me."

There was a San Juan rush for the door. Just at that juncture, a Methodist preacher, or missionary, or something, looking for lost souls, made to enter the room. They all fell over him in a heap.

Verily, printers have a lot to answer for, haven't they?

It is wonderful how a well-meaning, innocent person will often get it where the banjo gets the thumb-peg. I recall to mind a particular instance of this kind. My father had bought me a new banjo, and one day I was taking my old one to the office where I worked, hoping to sell it to a fellow worker, when I met a chum named Bob Archer.

"What you got?" was his short inquiry.

"Banjo," said I.

"Let's see," he said, with eagearness. "I'd like a banjo fine."

We moved into a covered alley-way (for it was beginning to rain) and I unfolded the banjo, giving the strings a sweep.

Without a word, Bob, to my great wonder, drew forth two dollars and offered them in exchange for the instrument.

I took them without a word, and Bob rushed off elatedly with the banjo.

Next day, Bob's big sister lay in wait for me, looking daggers.

"Aren't you just ashamed of yourself?" she said, sternly. "Bob has told us how you made him take that banjo. You are old enough to know better, and it's no good anyway. The skin split when Bob tried to dry it at the stove. Bob was sent to buy a pair of new shoes with that two dollars, and you enticed the poor boy to buy that wretched thing instead. I think you are a bad boy, and Bob will not be allowed to apeak to you, and you must give him the two dollars back."

That's the way it goes everywhere. The ignoble think that by laying it all on the other fellow they hide their own shortcomings.

Talk about advertising! I've got a nice little idea for some of you fellows to work up. Get a cheap paper purse made, "imitation crocodile," with a gilt clasp, and then slip in some imitation bills, on the back of them your Ad.,

"GET ONE OF BLINKEM'S PATENT DOUBLE-HEADED ROLLER-BEARING SHARK-SKIN BANJOS,"

and employ men to go around at midnight dropping one of these purses every few yards. In the morning think of the thousands of persons who will see affluence staring them in the face as they pick up the purse and catch sight of the green edges of the bills. Think of the immense impression on the mind! It's "impression" that an Ad. aims at. The whole city would ring with "Blinkem's patent double-headed, roller-bearing, shark-skin banjos." It's a great idea! I'll sell it to any millionaire for five dollars. I need the money.

"Who lost the *Journal?*"
"I!" said C—— M——,
"With nonsense infernal,
I lost the *Journal!*"

Chorus.

And the folks in the 'biz.'
Fell a sighin' and a sobbin' . . (Sure! Sure!)

Major Capriccio

The Boston Festival.

The big B. M. and G. Festival, held in Boston, January 22d, was an unusually marked success, thanks to the energetic work of Walter Jacobs and his co-workers. Thos. J. Armstrong, who attended with O. H. Albrecht (the latter representing the MAJOR), says that he never met so many prominent teachers and composers at one time in all his life.

Vess L. Ossman and Samuel Siegel appeared and did wonders, as did a number of well-trained clubs. But it is said that as big a hit as any was the operatic medley by the Bacon Banjo Quintette, which astonished the natives not a little. The banjos were all full size; no banjorines; yet the effect was voted perfect.

Mr. Jacobs' new hits, "Cupids on Parade," "Among the Flowers," and "Goddess of Night" overture, performed by a large orchestra, met with a great reception, and Mr. Jacobs will no doubt have to print a new edition at once.

Philadelphia Mandolin and Banjo Club.

Mr. Thos. J. Armstrong has reorganized this well-known club. The members are Thos. J. Armstrong, O. H. Albrecht, Ed. C. Fischer, Herbert T. Schultze and Clarence A. Dampman—all teachers and soloists. Their repertoire is varied and extensive and they are available for any occasion or social function. It goes without saying that the Philadelphia Club will be a big favorite.

NEW MUSIC.

BLACK CAT QUADRILLE. *Saunders.*
3 Mandolins, Mandola, Guitar, Flute, Cello, Piano, $2.95.

THE HORSE MARINES. *Two-step. Allen.*

YAZOO BUCK. *Wing Dance. Godfrey.*

DANCING GODDESS. *Caprice. Hildreth.*
Same parts as above, $1,15; Banjo duet, 55 cents; Guitar solo, 30 cents; Piano solo, 50 cents.

QUEEN OF ROSES. *Waltzes. Weidt.*
Parts as above Quadrille, $1.90; Banjo duet, 75 cents; Guitar solo, 50 cents.

FLOWER SONG. *Lange.*
Same parts as above, $1.30.

YOUTH AND RICHES. *Overture. Whiting.*

QUEEN OF ROSES. *Waltzes.*

DANCING GODDESS. *Caprice.*
For full Orchestra, $1.00 each.

WALTER JACOBS, Boston, Mass.

SPECIALS

The Howard Publishing Company has an ad. herein that will interest everyone. Read it.

The Goldby & Shepard's Banjo studies, arranged progressively, are what many young players need. They cover the whole art of banjo playing.

The A. A. Farland wood-rim banjo is in such demand that he finds it difficult to keep up with orders. The latest improvement is a water-proof skin. Turn to his ad.

Rogers & Eastman are the publishers of that great favorite *Lustspiel Overture*. Read their ad.

Louis F. Wright has an enviable reputation for selling fine strings. He advertises them in this issue.

H. E. McMillin does not publish any poor music. If you will try the music he advertises herein you will be pleased.

Did you get one of G. A. Rapp's moisture-proof string cases yet? If not, you have not anything calculated to protect your strings. Get a Rapp case.

All teachers, pupils, or would-be players, should read the advertisement of the Wulschner Music Company. The new guitar book of Johnson Bane, will be a revelation to many, while the mandolin method by Le Barge is said to be the simplest on record. The music by Siegel is winning great favor everywhere.

The Carl Fischer advertisement embodies some of the finest music arranged for mandolin and guitar. It offers a wealth of music of the first water, and no one should overlook such a chance to lay in something worth playing.

The "Neverfalse" waterproof banjo strings are in great demand, as they are a boon to players. Mr. Bacon is kept busy filling orders. Read his ad.

Walter Jacobs announces some particularly good things in this issue. His publications always have merit; and are, moreover, printed in splendid style. No matter what you play, Walter Jacobs can give you good music. Never forget that.

Stannard's Preliminary Studies for classes, or for individual, will please you if you try them. Please read ad.

Read Jos. W. Stern & Co's ad. They are now sole selling agents of the famous Albrecht Music Catalogue. They advertise some of the choicest hits in this issue.

"Regal" instruments are among the most talked of to-day. They are winning favor everywhere. A perusal of the Regal Mfg. Co's ad. herein will tell you about them.

Witmark & Sons make a free offer in their ad: this month, besides which, they advertise their fine new mandolin method by T. P. Trinkaus, who has long been famous as a composer and arranger.

Those who desire to add a good musical novelty to their work, should investigate the musical glasses advertised herein by A. Brauneiss. The Glassophone is a very sweet instrument and makes a hit always.

The "20th Century" methods, published by the Agnew Music Company are meeting with success. The banjo method, in the C tuning (or universal system) is taking WELL.

"Sweet Memory Waltzes" and "Belle of Washington two-step" are two very pleasing successes by Geo. J. Becker. See his ad. for further information, and be sure to send for the pieces. They will please you.

Have you sampled Armstrong's delightful class studies for the three instruments. If you have not you are missing one of the best things ever published? That's a fact.

Agnew Music Pub. Co. writes: "Had an order from Auckland, New Zealand, for banjo books through MAJOR ad."

A LETTER RECEIVED.

PHILADELPHIA, February 12, 1902.

Editor Major.

MY DEAR SIR:—Doubtless your attention has been called through widespread advertising in the press and otherwise to an imitation S. S. Stewart Banjo, known as the "S. S. Stewart Sons Banjo," also known as the "4 S. Banjo."

These Banjos as advertised and sold are an imitation of and infringement on the trade-marks and trade-names owned and employed by the Stewart & Bauer Co., who are the sole and only manufacturers of the S. S. Stewart Banjo, and owners of the trade-marks, patents and copyrights of the late S. S. Stewart. The said "4 S." banjos are manufactured by the quantity for Jos. W. Stern & Co., and are then stamped as Stewart Banjos, with the names and trade marks as above set forth. A suit has been instituted and an injunction obtained by the Stewart & Bauer Co., prohibiting Jos. W. Stern & Co. from using any infringement of their trade-marks in connection with the manufacture and sale of these banjos.

We desire to notify all the trade as to the facts of this matter, in order that they may incur no liability in connection with the sale of these banjos.

Assuring you that it is our intention to keep the S S. Stewart Banjo to the same standard of excellence which has won for it a world-wide reputation in the past, and trusting for a continuance of former favors, we remain,

Yours very truly
STEWART & BAUER CO.

Before going to press, we learn that Charles Morris gave up the *Stewart Journal* by demand of Stewart & Bauer Co., to whom the journal is said to belong. We also hear that Stewart & Bauer Co. have secured legal injunction against further publication of said journal, save by their own permission.

Charles Morris (who has pretty nearly choked himself with dust of his own raising) has been cited as a warm personal friend of the late S. S. Stewart. This is a strange statement to make, when so many know that Mr. Stewart never knew Charles Morris.

What with covert personal slurs, libellous defamation of character, "axes to grind," and paltry jealousies, most readers of banjo, mandolin and guitar journals must be pretty nearly disgusted. A change should be in order now.

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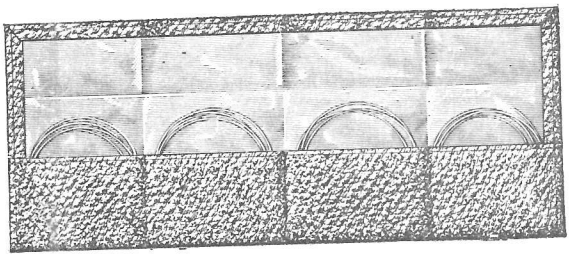

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